



**General Certificate of Education (A-level)
June 2012**

English Literature B

LITB1

(Specification 2745)

Unit 1: Aspects of Narrative

Mark Scheme

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all examiners participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for standardisation each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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Information for Examiners

Marking the scripts – basic principles

MARK BAND DESCRIPTORS	
Band 6	evaluation
Band 5	analysis
Band 4	explanation
Band 3	some understanding
Band 2	some awareness
Band 1	very little grasp

- 1 Examiners first need to place answers in the appropriate Mark Band by referring to the relevant grid in the mark scheme. Answers placed at the top of the band will hit all descriptors; answers at the lower end of the band will hit only one; careful judgements need to be made about marks in the middle of the range and which descriptors have been met. There will be occasions when an answer hits descriptors in different bands; in such cases, the 'best-fit' model applies.
- 2 Examiners must remember that the mark bands are not equivalent to grades: grades are decided by the awarding committee at the end of each session.
- 3 Questions are framed to test the AOs, so if candidates answer the question, then the criteria can be followed.
- 4 Examiners should be prepared to use the full mark range and not 'bunch' scripts in the middle for safety. Top marks are attainable if candidates could not be expected to do more in the time and under the conditions in which they are working.
- 5 Examiners should always be prepared to mark positively. Although the mark scheme provides some indicators for what candidates are likely to write about, examiners should be willing to reward what is actually there – **provided of course, that it is relevant to the question being asked.**
- 6 Examiners should remember that there are no right answers. Candidates' views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a candidate introduces unusual or unorthodox ideas.
- 7 Examiners should try to avoid making snap judgements too early before the whole answer has been read. Some candidates begin tentatively but go on to make relevant points.
- 8 Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.

- 9 If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit may be given to answers finished in note form.
- 10 Examiners must remember that AO1 tests more than technical accuracy. Here is AO1 as it is printed in full in the specification.
- Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.*
- 11 Examiners should remember that annotation is directed solely to senior examiners.
- 12 Examiners must remember that in this Unit, AO3 is addressed by connections between texts. Direct comparison is not required in this unit; it is tested in Unit 4. Connections do not need to be explicit but are implicit through the consideration of the relevant aspect of narrative, and through answering the question.
- 13 Examiners should remember that the terms form, structure and language relate to the way AO2 has been officially sub-divided. These terms, however, have to be seen as fluid and interactive, so please give careful consideration to how candidates have applied them.
- 14 In Section B, answers should address three texts 'substantially'. 'Substantial' is not synonymous with length; any discussion which is insightful and exploratory will be regarded as substantial.

Marking the scripts – annotation

- 15 The marks awarded for each question should be placed on the right hand side at the end of the answer. This mark should then be transferred to the appropriate part(s) of the front cover sheet of the script.
- 16 In addition to giving a mark, examiners should write a brief comment on how the mark has been arrived at. These comments are likely to mirror the appropriate mark band descriptors but comments must not be mechanical. Examiners need to describe candidate performance. Examiners must write comments after each answer. Please remember that scripts can now go back to candidates, so although your audience is a senior examiner, you must express your views temperately.
- 17 The following symbols can be used when marking scripts:
- tick for a good point, idea, reference etc
 - tick in brackets for a potentially good point, not fully made
 - underlining for an error in fact or expression
 - D when a candidate is describing content
 - R for repetition
 - I for irrelevance
 - ? for when meaning is not clear.

Please do not use your own private systems, as these will mean nothing to senior examiners. If in doubt about what to use, refer directly to the marking criteria.

Assessment Objectives

AO1 Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.

AO2 Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

AO3 Explore connections or comparisons between different literary texts, informed by interpretations of other readers.

AO4 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Section A - odd numbered questions

	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions
Band 6 (19-21)	AO2	evaluation of how the author's narrative methods work	<ul style="list-style-type: none"> several points fully developed and evaluated; structure/voice evaluated; excellent illustration integrated into the answer integrated evaluation of the story and authorial method
Band 5 (15-18)	AO2	analysis of how the author's narrative methods work	<ul style="list-style-type: none"> several points fully developed and analysed; likely to be good analysis of structure/voice; well illustrated in connection with the answer very good sense of the writer constructing the story
Band 4 (11-14)	AO2	explanation of how the author's narrative methods work	<ul style="list-style-type: none"> several points clearly developed and explained; likely to be some explanation of structure/voice; clear illustration in connection with the answer clear explanation of how the writer constructs the story
Band 3 (7-10)	AO2	some understanding of how the author's narrative methods work	<ul style="list-style-type: none"> some points developed; points likely to be more than just language; development is likely to be straight-forward with some illustration with some connection with the answer beginnings of a connection between authorial method and the story
Band 2 (4-6)	AO2	some awareness of how the author's narrative methods work	<ul style="list-style-type: none"> some features identified; possibly some vague or simple illustration; or 1 or 2 points identified with some discussion/ some simple illustration some awareness of the over-arching story with some awareness of the writer's craft
Band 1 (1-3)	AO2	very little grasp of how the author's narrative methods work	<ul style="list-style-type: none"> 1 or 2 points mentioned; likely to be at word level; possibly some vague or simple illustration some bits of plot or character are mentioned
0 marks			<ul style="list-style-type: none"> nothing written or writing which has nothing to do with text or task

Section A - even numbered questions

	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions
Band 6 (19-21)	AO1	sophisticated expression; excellent use of critical vocabulary; technically fluent writing; sophisticated shaped argument relevant to the task	<ul style="list-style-type: none"> argument or debate is likely to be coherently structured and sustained; the question is likely to be fully interrogated; argument is likely to be noticeable for its depth and perception a view or views are explored in depth, argument driven through to its conclusion; textual support is likely to be excellently selected and integrated context is likely to be perceptively evaluated as part of the argument
	AO3	evaluation of an interpretation or interpretations with excellent textual support	
	AO4	evaluation of relevant contextual factors	
Band 5 (15-18)	AO1	confident and assured expression; appropriate use of critical vocabulary; generally fluent and accurate assured argument relevant to the task	<ul style="list-style-type: none"> argument or debate is likely to have a shape and purpose; several points are likely to be well developed and explored a view or views are developed with some depth; textual support is likely to be very well chosen and wide ranging context is likely to be analysed and integrated into to the argument
	AO3	analysis of an interpretation or interpretations with well chosen textual support	
	AO4	analysis of relevant contextual factors	
Band 4 (11-14)	AO1	accurate expression; clear use of critical vocabulary; accurate writing; clear argument relevant to the task	<ul style="list-style-type: none"> a clear consistent line of argument is likely; several points are likely to be developed with some depth a view or views are clearly developed and explained; textual support is likely to be relevant and appropriately chosen context will be clear within the argument
	AO3	explanation of an interpretation or interpretations with clear textual support	
	AO4	explanation of relevant contextual factors	
Band 3 (7-10)	AO1	generally clear expression; some use of critical vocabulary; generally accurate writing; argument developing relevant to the task	<ul style="list-style-type: none"> writing is likely to be focused with several points developed in a fairly straightforward way; argument may not be consistent a view or views are developed in a simple way; textual support is likely to be integrated and relevant but not always consistent context as set up in the question is likely to be in focus
	AO3	some understanding of an interpretation or interpretations with some textual support	
	AO4	some understanding of relevant contextual factors	
Band 2 (4-6)	AO1	simple writing; some awareness of critical vocabulary; may be technical weakness; some sense of argument with some relevance to the task	<ul style="list-style-type: none"> some words from the question are likely to be discussed, but writing is unlikely to be detailed/there may be some drifting a view or views are mentioned in relation to the argument; there is likely to be textual support but it may not be integrated or carefully chosen context may be hazy but there will be the beginnings of relevance
	AO3	some awareness of an interpretation or interpretations with some reference to text	
	AO4	some awareness of relevant contextual factors	

Band 1 (1-3)	AO1 AO3 AO4	quality of writing hinders meaning; little sense of argument with little relevance to the task very little grasp of an interpretation or interpretations; little reference to the text very little grasp of contextual factors	<ul style="list-style-type: none"> • a word or two from the question likely to be included in the writing; argument unlikely to be shaped • some vague writing about the text with little connection to the task • context as set up in the question is likely to be absent; there may be irrelevant contextual material
0 marks			<ul style="list-style-type: none"> • nothing written or writing which has nothing to do with text or task

Section A

Selected Poems – W.H. Auden

0 1 Write about Auden's narrative methods in 'Miss Gee'.

Authorial methods need to be related to the story being told in the poem.

Possible content:

- narrative perspective/voices: first person narrator who is anonymous, ironic, wry and detached but one who is omniscient, sense of a recorder of events, internal voice of Miss Gee, the vicar, Doctor Thomas, comic/ serious tone, etc.
- setting: rural England 1930s etc.
- ballad, use of abcb rhyme scheme, use of quatrains, blues song (originally set to the tune of 'St James' Infirmary'), regular rhythm, etc.
- use of framed narration, linear chronology with a time jump at the end, repetition of phrasing, direct opening, central crisis – her illness, narrative gap about her actual death, comic abrupt ending, etc.
- use of simple often monosyllabic language, use of speech, contemporary references - 'Oxford Groupers', use of detail, symbolism, imagery of repression, use of names, title of poem, use of temporal markers, use of slapstick humour, use of contrast, use of the apostrophe, use of simple conjunctions, use of parallels and patterns, etc.

0 2 How far do you think that Auden's poems are dominated by death?

Possible content:

Some will agree and focus on

- the explicit discussion of death and characters dying or about to die e.g. 'Miss Gee ..', 'O What Is That Sound', 'Ist /September 1939', etc.
- the implicit references to death in 'If I Could Tell You' and 'Ode', etc.
- the use of death imagery
- the negative destinations of some of the stories, etc.

Some will disagree and focus on

- the life-affirming qualities of some poems
- the comic tone of 'Miss Gee'
- the acceptance that death is an inevitable part of life but not dominating
- the poems being dominated by love, politics, fear, and not death, etc.

Accept any valid argument in relation to the task.

Selected Poems – Robert Browning

0 3 Write about the ways Browning tells the story in lines 191 – 269 of ‘Fra Lippo Lippi’.

Authorial methods need to be related to the story being told in this poem.

Possible content:

- narrative perspective/voices: first person narrator, drunken rant, sense of addressees, aggressive urgent tone, imitation of the voices of others, etc.
- setting: city street, night time, past midnight, 15th century Florence, etc.
- part of a dramatic monologue, this section is a criticism of the authorities’ attitude to art, imitation of speaking voice, use of iambic pentameters, etc.
- linear chronology, flashbacks of Lippi’s early life and life patterns, etc
- use of speech, use of questions, use of exclamation, use of emotive language, personal pronouns, natural imagery, time references, reference to God, use of italics and brackets, discourse markers, ellipses, use of irony, etc.

0 4 How far do you agree with the view that Fra Lippo Lippi is simply a “saucy and loud-mouthed monk”?

Possible content:

Expect a variety of approaches. Some candidates might deal with Lippi’s being a representation of an actual historical artist and monk and this might be discussed in terms of the debate on art.

Some candidates will agree with the given view and focus on:

- Lippi’s drunken ranting
- his sexual indulgences/ indiscretions
- the way that his weaknesses make him an attractive narrator
- the energetic opening to the poem/ his being caught red-handed, etc.

Some will disagree and focus on

- his being a serious artist who wants to defend his views
- his passion for life
- his intellectual frustration with the authorities
- his integrity – he doesn’t want to abandon stylistic realism for tradition
- his belief that the wonders he wants to replicate are divinely inspired
- his religious convictions
- his love for and celebration of life, etc.

Accept any valid argument in relation to the task.

***The Rime of the Ancient Mariner* – Samuel Taylor Coleridge**

0 5 Write about the ways that Coleridge tells the story in Part 4 of the poem.

Authorial methods need to be related to the story being told in this section of the poem.

Possible content:

- narrative perspective/voices: use of mariner’s voice, the Wedding Guest, range of tones, etc.
- setting: outside the church, ship, sea, unspecified time period, use of day and night, reference seven days and nights passing, etc.
- ballad, reference might be made to how this section connects with what has gone before and what follows, the fourth of seven parts, gothic/supernatural/moralistic genre, etc.
- begins with an interruption by the Wedding Guest, moves back into the Mariner’s story, dramatic climax of his blessing the water snakes, reference to the albatross at the end, use of rhyme and repetition to structure the narrative, use of patterns, circularity of the whole poem, etc.
- simple language, use of voices, gothic imagery, religious references, dream language, cosmic imagery, nature imagery, use of the apostrophe, descriptive detail, figurative language, repetition, use of contrasts, etc.

Accept references to Coleridge’s gloss.

0 6 How far do you agree with the view that ‘The Rime of the Ancient Mariner’ is essentially about the power of prayer?

Possible content:

Some will agree and focus on

- the significance of prayer in Part 4
- the horror of being unable to pray
- the Mariner’s claim at the end of the poem that prayer is better than wedding feasts
- the significance of the moral ‘He prayeth well who loveth well...’
- a Christian reading of the poem
- the autocratic God, perhaps, suggested by ‘While each to his great father bends’, etc.

Some will disagree and focus on

- the importance of prayer being only one element of the poem
- the power of the natural world
- the power of the supernatural world
- the harmony of human beings
- an ecological reading
- the poem’s being a work of pure imagination that defies analysis, etc.

Accept any valid argument in relation to the task.

Selected Poems – Thomas Hardy

0 7 How does Hardy tell the story in 'Under the Waterfall'?

Authorial methods need to be related to the story being told in the poem.

Possible content:

- narrative perspective/voices: first person retrospective narrative seemingly a woman, probably Emma, romantic and sceptical voices, etc
- setting: unspecified home, then the scene near the waterfall visited through memory/ two time frames, the speaker's present and the past when she and her lover picnicked by the waterfall in August, etc.
- use of three uneven stanzas, shaped like a waterfall, perhaps, etc.
- begins with the narrator in the present plunging hands in water, moves to consider the fugitive day that is past, recreates moment of love but seems to cut across it, ends somewhat ambiguously – affirming or denying love?/fractured chronology, use of the flashback, poem held together by the aabb rhyme scheme but uneven rhythm cuts through this, etc
- natural imagery, motif of falling, time references, use of personal pronouns, death imagery, sound imagery, importance of the title, use of pathetic fallacy, changes of tense, onomatopoeic diction, rapid rhythms to imitate the waterfall, use of questions, etc.

0 8 How far do you agree with the view that Hardy presents a cynical view of everlasting love in his poetry?

Possible content:

Some will agree and focus on

- the bitterness of his later feelings for Emma in contrast to what he felt at the start
- the excitement of a single moment in time in 'At an Inn' which ends in disillusionment
- the cynical voice that can be heard in 'Under the Waterfall'
- the despair in 'Neutral Tones', etc.

Some will disagree and focus on

- the grief Hardy felt as a sign of eternal love perhaps
- eternal love as recorded and preserved in his poetry
- the power of memory to recreate feelings of the past, etc.

Expect a variety of approaches. Credit all valid arguments.

Lamia, The Eve of St Agnes, La Belle Dame Sans Merci – John Keats

0 9 How does Keats tell the story in 'La Belle Dame Sans Merci'?

Authorial methods need to be related to the story being told in this poem.

Possible content:

- narrative perspective/voices: anonymous speaker, knight, the lady, solemn, perhaps tragic tone, possibility that the speaker is imagining the encounter, etc.
- setting: fantasy world, the world of 'faery', pastoral landscape, medieval world, a 'once upon a time' world, etc.
- ballad, specifically a folk ballad, regular quatrains with an abab rhyme scheme, etc.
- use of two speakers, structured by questions and an answer and including an account of a dream, repeated patterns, use of incremental repetition, falling rhythm of final short line of each stanza, poem returns to the question of the opening line (circular structure), etc.
- simple language, use of archaisms, language of medieval romance and chivalry, sensuous description, language of 'faery' and enchantment, use of emotive language, use of dialogue, dream imagery, use of contrast, etc.

1 0 How far do you think that men are victims of women in Keats's poetry?

Possible content:

Some will agree and focus on

- the knight's sadness and possible death
- Lycius's death and Lamia's deception
- Porphyro's entrapment by Madeline's beauty
- Hermes as a victim of the power of women, perhaps, etc.

Some will disagree and focus on

- Apollonius and cold philosophy
- the idea that the knight has abused the lady in 'La Belle Dame'
- Porphyro as a seducer of Madeline

Some might challenge the word 'victim'. Some might argue that the protagonists are all victims of love, etc.

Accept any valid argument in relation to the task.

Selected Poems – Christina Rossetti

1 1 Write about the ways Rossetti tells the story in the first eighty lines of 'Goblin Market'.

Authorial methods need to be related to the story being told in this section of the poem.

Possible content:

- narrative perspective/voices: third person omniscient narrator – sing-song tone of the start, darker tone towards the end, etc
- setting: unspecified, natural rural setting, etc.
- opening of a longer narrative in verse paragraphs, use of rhyming couplets at the start, then less rigid rhyming pattern, etc
- linear chronology, direct opening with focus on the goblins and what they do morning and evening, movement towards the story of Lizzie and Laura, their different roles and Laura's temptation, anticipation created for the rest of the poem, etc
- formal poetic diction, use of repetition, child-like rhymes and listings, speech rhythms, use of contrasts, use of specific names, use of detail, natural imagery, use of the imperative, use of personal pronouns, use of similes, sensuous detail, references to evil, etc.

1 2 How far do you agree with the view that 'Goblin Market' is a story for children?

Possible content:

Some will agree and focus on

- the fairy tale setting
- the moral messages/ warnings to not stray from the path
- the simple rhymes and rhythm
- the explicit moral at the end
- the references at the end to children being told the tale
- good overcoming evil, etc.

Some will disagree and focus on

- the sexual content
- the possible lesbian content
- the poem's complexity
- issues about gender roles, etc.

Accept any valid argument in relation to the task.

Selected Poems – Alfred Tennyson

1 3 How does Tennyson tell the story in 'Godiva'?

Authorial methods need to be related to the story being told in this poem.

Possible content:

- narrative perspective/voices: first person/ self-dramatising, recreation of self to open and close poem/ then moves into omniscience, reverential tone for the story of Godiva, voice of Godiva and the grim earl, etc.
- setting: Victorian England, industrial world, Coventry railway station, then Coventry in the Middle Ages/ medieval world, medieval house with a great hall, street of Coventry, surrounded by countryside, etc.
- legend enclosed by a snatch of autobiography, single verse paragraph, use of iambic pentameter, imitation of speaking rhythms, etc.
- framed narration, Tennyson perhaps speaking as himself and his visit to Coventry, detached authorial commentary at the beginning and end, middle section a linear chronology but with a distinctly different time frame, central story of Godiva's confrontation with her husband and her triumph, etc.
- formal elevated diction, use of repetition, use of figurative language, use of verbs, motif of journey, patterns, use of dialogue, touches of humour to ridicule the earl and the churl, etc.

1 4 "For Tennyson, to act is vital; there is nothing to be gained by being passive."

How far do you agree that Tennyson's poetry presents the advantages of an active life?

Possible content:

Some will agree and focus on

- the celebration of Godiva's actions in saving the people of Coventry from taxation
- her heroism and dignity
- the admiration Tennyson seems to have for Ulysses
- the implicit condemnation of the sailors in 'The Lotos Eaters'
- the tragedy of the inactive Tithonus, etc.

Some will disagree and focus on

- the inherent attractiveness of the inactivity of the sailors, perhaps
- Ulysses' selfishness in pursuing an active life
- the appeal of total inactivity (i.e. death) in 'Tithonus', 'Mariana'
- the ambiguity of 'Ulysses', etc

Some may suggest that the central figures in Tennyson's poems have the luxury of choosing whether to be active or inactive; for the peripheral characters of the poems – the townspeople of Coventry, the rugged people of Ithaca - there is no choice but to toil.

Accept any valid argument in relation to the task.

Birdsong – Sebastian Faulks

1 5 Write about how Faulks tells the story in the middle of Part 1, beginning with the words “AZAIRE WAS IN a sprightly mood ...it was late afternoon...” and ending with the words “...He slept, at peace.” (pages 63-78 Vintage 2005 Edition).

Authorial methods need to be related to the story being told in this part of the novel.

Possible content:

- narrative perspective/voices: third person narration but moving into Stephen’s and then Isabelle’s consciousnesses, variety of voices with their own stories and agendas: Azaire, Lisette, Stephen, Isabelle, etc.
- setting: France, Azaire’s house, dining room, red room /time – evening after the first romantic liaison between Isabelle and Stephen, jump to the next day, etc.
- love story set in 1910 (in this section) but reference might be made to the wider context of the novel, the war story that follows in Section 2, comment might be made on the ‘formlessness’ of the novel – no chapter headings or numbering of chapters, etc.
- linear chronology covering an evening and the following day, two sections: the evening meal, the second romantic encounter between Stephen and Isabelle /begins with focus on Azaire, distancing the passionate encounter between Stephen and Isabelle in the previous chapter, tension of whether Lisette will reveal the affair, tension of the meal time, shifts in Stephen’s and Isabelle’s consciousnesses and their fears, Stephen’s visit to the cathedral, their making love in the red room, gentle relaxed end to the section, use of embedded stories in the telling of the main story, etc.
- use of irony, erotic language, dialogue between Azaire and his guests, use of innuendo, creation of tension, stories untold, time references, use of verbs and emotive language, contrast of speakers, use of formality, use of contrasts, etc.

1 6 “The passionate love scenes between Stephen and Isabelle do not sit comfortably in this novel about the horror of war.”

How do you respond to this view?

Possible content:

Some will agree and focus on

- the love scenes being somewhat gratuitous
- the love scenes being self-indulgent
- the length of time taken over the affair at the start of the novel
- the disjointedness of the novel
- the unconvincing portrayal of the behaviour of the early twentieth century characters
- the way the first section does not prepare the reader for what is to follow
- the way that the war story displaces the early section and that Isabelle is removed from the central focus, etc.

Some will challenge the question and focus on

- the way Faulks suggests that the war could not be prepared for
- the way that there is connection between the first section and how Stephen behaves later
- the fact that Faulks shows that war is not comfortable to read about and the division of the two genres draws attention to this
- the way that two different worlds are represented as being incongruous which might be argued as being historically right, etc.

Some might argue that although the two sections do not sit comfortably together the inclusion of both is one of the strengths of the novel.

Some might write about post-modernism and the relationship between the text and the reader.

Accept any valid argument; Stephen’s being taken hostage by the Germans, his tragic end, perhaps, etc.

The Secret Scripture – Sebastian Barry

1 7 Write about some of the ways Barry tells the story in Chapter 2.

Authorial methods need to be related to the story being told in this chapter.

Possible content:

- narrative perspective/voices: 2 first person narrators, contrasting perspectives, use of the young Roseanne's voice and her father's, etc
- setting: for Dr Grene – the Roscommon Mental Hospital; also for Roseanne's Testimony but with flashbacks to Sligo, the church tower/ 21st century and the early 20th century, etc.
- mystery novel, social realism, psychological thriller of a sort, diary, testimony, memoirs, etc.
- linear chronology for Dr Grene, flash-back for Roseanne to when she was 10, direct opening with reflection from Dr Grene, first time he speaks in the narrative – perhaps a dramatic surprise to have a change of voice so soon, break half way through to Roseanne's narrative, highlighting the contrast, the dual narration, tantalising end of Roseanne's narrative about Eneas McNulty who she tells us we have not heard of yet/references to time throughout other narratives, contracted and elongated time in Roseanne's story, etc.
- use of contrast in the two styles, Dr Grene - medical register but with a personal reflection, many sentences starting with 'Which' – and attempt to explain, find the truth, search for himself, perhaps/ Roseanne – lively, warm style, poetic prose, use of imagery, use of colour, use of dialogue, reference to *King Lear*, etc.

1 8 Some readers find the chapters that comprise Dr Grene's Commonplace Book, dull in comparison to Roseanne's Testimony.

To what extent do you agree with this view?

Possible content:

Some will agree and focus on

- the dry tone of the narration
- the personal story which lacks Roseanne's vitality
- the political content
- the characters he introduces
- the lack of humour, etc

Some will disagree and focus on

- the contrast
- the measured masculine voice
- the interest of his personal story
- the ways the two stories collide, etc.

Accept any valid argument in relation to the task.

***Small Island* – Andrea Levy**

1 9 How does Levy tell the story in Chapter 52?

Authorial methods need to be related to the story being told in this chapter.

Possible content:

- narrative perspective/voices: first person narrator (Bernard), bigoted tone, strong sense of guilt for family honour, narrator negotiates with the reader, voices of Ma, Gilbert, Queenie, unconscious comedy and irony, etc.
- setting: Brighton, Queenie's and Bernard's house /1948, etc.
- historical novel and one of social realism, post-colonial, strong links with oral tradition, the comic drama, monologue, some sense of farce here, etc
- Bernard's account of finding black people in his house, reflections on his past as a child, dramatic centre, the altercation between Bernard and Gilbert, ends climactically with Queenie in labour, etc.
- colloquial speech, use of comedy, pantomimic scenes, use of descriptive detail, fragmented sentences, offensive racist language, use of dialogue, innuendo, active verbs, use of nostalgia, culture-specific stereotypical language, etc.

2 0 "The chapters narrated by Bernard are the least interesting in *Small Island*."

How far do you agree with this view?

Possible content:

Some will agree and focus on

- the livelier narrative styles of Hortense, Gilbert and Queenie
- the relative lack of humour in Bernard's stories
- the relative lack of passion in Bernard's stories
- the dull content

Some might challenge the notion of 'interesting' and argue that the chapters are not uninteresting but they are offensive.

Some will disagree and focus on

- the way the Bernard chapters document social history of a type
- the way that there is unconscious irony and humour
- the way the chapters offer a contrast to other chapters
- the way that they give a chance for readers to understand Bernard and sympathise
- the way that his illness after the war creates interest as subject matter in its own right, etc.

Expect a variety of approaches.

Accept any valid argument in relation to the task.

The Kite Runner – Khaled Hosseini

2 | 1 | Write about the ways Hosseini tells the story in Chapter 15.

Authorial methods need to be related to the story being told in this chapter.

Possible content:

- narrative perspective/voices: first person retrospective narrator, use of introspection, serious tone, use of other voices: Rahim Khan, Baba, self-reflexive references, etc.
- setting: Afghanistan, Peshawar, 2001, references to 1981, 1992 – 1998, etc
- adventure/thriller story, psychological exploration, confessional, an immigrant saga, shades of a bildungsroman, etc.
- linear chronology of Amir's meeting with Rahim Khan, flashbacks to the late twentieth century through Khan's reports, movement towards the dramatic centre at the mention of Hassan, ends with the promise of Hassan's story, etc.
- descriptive detail, use of dialogue, use of Afghan words, language of reflection, introspection, use of emotive language, use of precise historical details, dates, places, variety of sentence length, time references, references to Afghan politics and history, etc.

2 | 2 | To what extent do you think *The Kite Runner* presents a thoroughly depressing picture of life in Afghanistan?

Possible content:

Some will agree and focus on

- the turbulent politics
- the fighting and violence
- the oppression of the Hazaras and the desire for ethnic cleansing
- the way that Amir and others are forced to flee
- the way that Assef is allowed to thrive
- the bleakness of the late 20th / early 21st century chapters
- the immorality of its people – even Baba and Amir
- the descriptions of the landscape in the darker chapters of the novel, etc.

Some will disagree and focus on

- the beauty of the Afghanistan of the 1975 time frame
- the kindness of characters like Ali and Hassan which is shown perhaps as the 'real' Afghanistan
- the bravery of Baba and Rahim Khan –again offering a brighter vision of Afghanistan
- the need that Amir has for redemption suggesting a moral consciousness that lies deep within the Afghan people
- Amir's and Baba's natural love for their country
- the way that Afghanistan is shown to be a victim of history and the interference of other countries, etc.

Accept any valid argument in relation to the task.

Enduring Love – Ian McEwan

2 3 How does McEwan tell the story in Chapter 17?

Authorial methods need to be related to the story being told in this chapter.

Possible content:

- narrative perspective/voices: first person retrospective and self-conscious narrator, unreliable narrator foregrounded, use of Clarissa, Joe's self-confident masculine tone, Parry's voice heard through the reports of the letters, use of voices of Lacey and Gadd, etc.
- setting: Joe's home, the bedroom, Joe's office, the street, etc.
- psychological thriller, love story, detective story, etc.
- time jump from the previous chapter, use of condensed time, focus on one particular night to structure the chapter but movements back in time, dislocated chronology, climactic end to chapter with the breakup of Joe and Clarissa's relationship, etc.
- use of military imagery, scientific lexis, measured educated language, use of dialogue, precise time references, description of Parry's letters, use of religious language, romantic language, language of thriller writing, use of short sentences, use of questions, colloquialisms, expletives, etc.

2 4 Clarissa tells Joe: "You think you can read your way out of this."

How do you respond to the view that *Enduring Love* is primarily about reading and interpreting signs?

Possible content:

Some will agree and focus on

- Joe's reading of Jed's behaviour
- Joe's discovery of Jed's illness with de Clerambault's Syndrome
- Clarissa's reading of Joe's obsession with Jed
- Clarissa's reading of Jed as a 'funny story'
- Clarissa's reading of Jed's letters as being like Joe's handwriting
- Jed's reading of Joe's love for him and interpreting Joe's behaviour as encouragement
- Jean Logan's reading of/ interpreting her husband's affair
- the way McEwan replicates the theme
- the significance of the theme to the narrative structure
- the ways the characters' reading of signs parallels the readers', etc.

Some will disagree and comment on other themes and issues as being of greater significance. Accept relevant discussion of any other aspect of the novel but at least half of the answer needs to be on reading and interpreting signs.

Reward those who challenge 'primarily' and construct a valid argument.

The God of Small Things – Arundhati Roy

2 | 5 | Write about some of the ways Roy tells the story in Chapter 2.

Authorial methods need to be related to the story being told in this chapter.

Possible content:

- narrative perspective/voices: third person omniscient narrator, consciousnesses of the children, consciousness of Ammu, voices of Chacko, the communist marchers, Baby Kochamma, etc
- setting: the Plymouth on the way to Cochin airport, flashbacks to Assam and the tea estate, Pappachi's etymology lab, 1969 time frame, daytime, etc.
- love story genre, family saga, post-colonial story of imperialist oppression, political novel, etc.
- chronological with some flashbacks to earlier times, Pappachi's working life, Ammu's marriage and divorce, encasing time frame is the trip to Cochin, the dramatic centre – the meeting with the Communist marchers and the seeing of Velutha, etc.
- use of descriptive detail, use of dialogue, child language, forms of address and names, minor sentences, title of chapter, neologisms, use of contractions, use of comedy, intertextual references, moth and butterfly motifs, use of repetition and echoes, journey motif, enigmatic ending, significance of the title, use of lists, a newspaper extract, references to small things, etc.

2 | 6 | How far do you think that Ammu can be seen as a tragic heroine in *The God of Small Things*?

Possible content:

Some will agree and focus on

- her dying a viable death at the age of thirty-one
- her courage in standing up to her husband
- her courage in standing up to Chacko
- her courage in defying her family and the brutality of Baby Kochamma and her mother
- her defiance of the oppressive love laws
- her love for Velutha and her children
- her fatal flaw – her 'unsafe edge', etc.

Some will disagree and focus on

- Ammu's not being a central player
- Ammu's cruelty to her children
- Ammu's not being given an 'onstage death', etc.

Candidates might interpret 'tragic heroine' in a variety of ways. Accept any valid discussion.

***The Road* – Cormac McCarthy**

2	7
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 Write about McCarthy's method of telling the story from the top of page 284 to the end of the novel.

Authorial methods need to be related to the story being told in this part of the novel.

Possible content:

- narrative perspective: omniscient narrator who is detached, the use of the man as the focaliser in places, use of the boy as a focaliser at the end, etc
- setting: unspecified location, seems be America, coastal location, significance of the 'road', use of day and night time, seems to be set in the near-distant future, etc.
- feel of a dystopian text, human drama, tragedy, etc.
- linear chronology but with flashbacks and time leaps, use of dream landscape and sequences, cinematic techniques, lack of closure at the end, etc.
- use of time references, stark language, use of colour and sensuous adjectives, references to stories, unmarked dialogue, use of concrete nouns, repetitive sentence structures, use of minor sentences, precision of description, symbolism of 'fire', etc.

2	8
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 How far do you agree with the view that the ending of *The Road* is unbearably pessimistic?

Possible content:

Some will agree and focus on:

- the death of the father
- the sadness of the boy
- the absence of an obvious happy ending
- the misery of the remaining characters
- the bleakness of the landscape and, by implication, the world
- the detachment of the narrator
- the child's anxiety about being eaten
- the child's anxiety about 'bad guys', etc.

Some will disagree and focus on

- the presence of love
- the faith in God
- the female presence
- the concluding dream sequence of the past
- the morality of the boy and the man, etc.

Some may say it is not bleak because the situation is too unbelievable, etc.

Accept any valid argument in relation to the task.

***The Great Gatsby* – F. Scott Fitzgerald**

2 | 9 | Write about some of the ways Fitzgerald tells the story in Chapter 7.

Authorial methods need to be related to the story being told in this chapter.

Possible content:

- narrative perspective/voices: first person narrator, self-conscious story teller and author, use of voices of many characters, use of Michaelis, use of the child, Wilson's crying, etc.
- setting: Tom and Daisy's house, the Hotel Plaza, the Valley of the Ashes, use of strong visual scenes, etc.
- 20th century tragedy, a novel about writing a novel, a love story, a crime story, etc.
- an account of the dramatic scene of Myrtle's death, chronological but with Michaelis's inserted report of what he said afterwards, dramatic moments and confrontations, lyrical subdued ending, etc.
- poetic prose, descriptive detail, sensual description, language of altercation, use of dialogue, use of colour imagery, violent language, use of time references, use of names, etc.

3 | 0 | How appropriate do you think it is to describe *The Great Gatsby* as a tragedy?

Possible content:

Some will agree and draw upon a variety of tragic concepts including

- Nick's enchantment and fascination with Gatsby
- Gatsby as tragic hero
- Tom as tragic villain
- the catharsis experienced by Gatsby and Nick
- Myrtle, Daisy, George and Gatsby as victims
- the choric voices of the party goers
- Nick's role in elevating Gatsby's tragic stature
- the fateful accident of Myrtle's running out in front of Gatsby's car
- the poetic and lyrical prose used to describe Gatsby
- the dream being based on corruption and crime
- Gatsby's excessive pride
- his over-reaching, etc.

Some will disagree and focus on

- other genres which might be more appropriate – love story, social realism, story about the Mid-West, story about a man writing a novel, crime novel, etc.
- the novel's not being a tragedy because there are no characters who are worthy of sympathy
- Gatsby's being a criminal and not a tragic hero, etc.

Expect a variety of approaches. Accept any valid argument.

Dubliners – James Joyce

3 1 Write about the ways Joyce tells the story in 'The Boarding House'.

Authorial methods need to be related to the story being told in 'The Boarding House'.

Possible content:

- narrative perspective/voices: third person narrator, detached narrator who avoids moral judgement, voices of other characters, the inquest, centre of consciousness Mrs Mooney and then Mr Doran, voice of Polly, later Polly is used as focaliser, etc
- setting: Dublin, use of specific places – the boarding house itself, precise street reference, the early twentieth century, specific day in early summer, flashback to the night before, flashbacks to the romantic trysts between Doran and Polly, use of day and night, etc
- short story form which works as an independent entity, but also has a function in the wider context of the collection, a love story of sorts, etc.
- linear chronology, with flashbacks, condensed opening of Mrs Mooney's history, introduction to the Boarding House situation, movement towards the crisis of the story - the desire of Mrs Mooney to get her daughter married, shift of focus to Doran and finally to Polly, gap of what Mrs Mooney says to Doran, climax – expectation of marriage, the decision being made through fear, etc.
- use of condensed, economical prose, significance of the title, use of imagery from the butchery trade, use of songs, use of sensuous description, use of detail, light/dark imagery, use of Jack as a symbol of violent potential, use of contrasts, etc.

3 2 How far do you agree with the view that the characters in *Dubliners* are trapped by their environment?

Possible content:

Some will agree and focus on

- the stagnation of Dublin and its people
- the pressures of poverty
- the power of the church in controlling characters' lives
- attitudes to marriage in the early 20th century
- attitudes to gender roles in the early 20th century
- the lack of courage and inspiration to take control of destiny etc.

Some will challenge the view and focus on

- the characters being trapped in the stories – focus will be on Joyce and characters as constructs
- examples of love, courage, fortitude, free will, perhaps happiness
- characters – perhaps minor characters who do make choices (often to the detriment of others), etc.

Accept any valid argument in relation to the task.

***Pride and Prejudice* – Jane Austen**

3 3 How does Austen tell the story in Chapter 29?

Authorial methods need to be related to the story being told in this chapter.

Possible content:

- narrative perspective/voices: omniscient narrator, use of authorial commentary, use of contrasting voices especially Mr Collins and Lady Catherine, Elizabeth as the centre of consciousness, etc.
- setting: the vicarage and then Rosings, one evening, intense concentration of time, etc.
- social comedy, comedy of manners, etc
- linear chronology, link with previous chapter – the invitation to Rosings, begins with Collins's excitement and the preparations, moves to the meeting with Lady Catherine, dramatic centre is Elizabeth's challenge to her authority, ends with the sycophancy of Collins, etc.
- formal Latinate diction, use of irony, emotive language, comic hyperbole, use of abstract nouns, dramatic confrontation between Elizabeth and Lady Catherine, Lady Catherine's use of imperatives, contrast between Elizabeth's speech and Lady Catherine's, use of questions and answers, use of dialogue, use of comedy, verbs of saying, contrasts of mood, etc.

3 4 How far do you agree with the view that Lady Catherine is simply a comic figure?

Possible content:

Some will agree and focus on

- her behaviour and manners
- the use of hyperbole in describing her
- the use of Collins in preparing for her entrance
- her being an appalling snob
- her being like an evil stepmother in fairy tale
- her being out-played by Elizabeth
- her ultimate comeuppance
- her stagey visit to Longbourne and her dramatic exit
- the way she personifies the 'pride' and 'prejudice' of the title, etc.

Some will disagree and focus on

- the insufficiency of the word 'simply' (expect comment on the subtlety of Austen's art)
- the way she represents the horrors of upper class snobbery
- her cruelty and bullying which take her beyond caricature
- her being a plot device to make Darcy hope for Elizabeth's hand in marriage
- her being used to develop Elizabeth's character
- her being a representation of the power of the early 19th century aristocracy, etc.
- her speaking some sense on the parenting skills of the Bennets, etc.

Accept any valid argument in relation to the task.

Great Expectations – Charles Dickens

3 5 How does Dickens tell the story in Chapter 26?

Authorial methods need to be related to the story being told in this chapter.

Possible content:

- narrative perspective/voices: first person narrator, dual narration – the younger and the older Pip, who commentates, use of various voices: Wemmick, Drummle, Jaggers, etc.
- setting: Jaggers's room, later his house in Gerrard Street, Soho, etc.
- bildungsroman, novel about social realism, here a story of crime, etc.
- linear chronology but told retrospectively, begins with Pip being invited to Jaggers's home, dramatic centre the dinner and Jaggers's ridiculing of Drummle, the introduction of Molly and Pip's argument with Drummle, ends with Pip's apology to Jaggers and ironic and ambiguous comments, references to 'Years later', etc.
- death imagery, descriptive detail, use of humour, dramatic dialogue, Latinate diction reflecting the older Pip's learning, emotive language, use of names, foreshadowing, imagery of food, biblical imagery, use of contrast, gothic imagery, etc.

3 6 Some readers think that Jaggers strikes a note of sinister authority in *Great Expectations*.

How do you respond to his character and role?

Possible content:

Some might focus on

- the way Dickens uses Jaggers as a representative of criminal justice
- the way that he remains ambiguous
- his mystery
- his being at the centre of the fable of *Great Expectations*
- his being a Pilate-like figure
- his having a part in the novel's backstory
- his knowledge of the world of sin and guilt
- his link with Little Britain
- perhaps his being opposite in his detachment to Dickens's heavy involvement
- his connection to Wemmick
- his part in Pip's growth
- his being a substitute father of sorts, etc.

Accept any valid argument in relation to the task.

SECTION B

3	7
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Write about the significance of climaxes and/or anticlimaxes in the narratives of the **three** writers you have studied.

Climaxes and/or anticlimaxes need to be clearly identified in relation to the over-arching story.

Possible content:

- identification of the climax/anticlimax
- where the climax/anticlimax occurs structurally
- what meanings arise from the climax/anticlimax
- how the climax/anticlimax shapes the rest of the story
- how the writers use language to create the climax/anticlimax
- how the writers use the narrators to create the climax/anticlimax

	AO	Performance Descriptors	Typical answers might be characterised by the descriptors below
Band 6 (36-42)	AO1	sophisticated expression; excellent use of critical vocabulary; technically fluent and accurate writing; sophisticated shaped argument	<ul style="list-style-type: none"> likely to be perceptive in the evaluation of climaxes and/or anticlimaxes; excellent understanding of how climaxes/anticlimaxes are used textual support is likely to be excellently selected and integrated integrated evaluation of where climaxes and/or anticlimaxes appear structurally and evaluation of the writers' crafting in relation to those climaxes/anticlimaxes evaluative discussion of meanings that arise from climaxes and/or anticlimaxes; evaluation of the potential meanings with a confident and assured voice argument likely to be very well structured and sustained excellent discussion of three texts in terms of depth of evaluation
	AO2	evaluation of climaxes and/or anticlimaxes within narratives evaluation of other narrative methods in relation to climaxes/anticlimaxes	
	AO3	evaluation of how climaxes and/or anticlimaxes work across the three texts evaluation of the significance of those climaxes/anticlimaxes evaluation of well chosen supportive references	
Band 5 (29-35)	AO1	confident and assured expression; appropriate use of critical vocabulary; accurate and generally fluent writing; assured argument	<ul style="list-style-type: none"> likely to analyse the climaxes and/or anticlimaxes in a confident way; very good understanding of how climaxes/anticlimaxes are used textual support is likely to be very well chosen and wide ranging secure understanding of where climaxes and/or anticlimaxes appear structurally and a secure analysis of the writers' crafting in relation to those climaxes/anticlimaxes detailed discussion of meanings that arise from climaxes and/or anticlimaxes; explanation of potential meanings with a confident personal voice argument likely to have a shape and purpose secure discussion of three texts in terms of the depth of analysis
	AO2	analysis of climaxes and/or anticlimaxes within narratives analysis of other narrative methods in relation to climaxes/anticlimaxes	
	AO3	analysis of how climaxes and/or anticlimaxes in narratives work across the three texts analysis of the significance of those climaxes/anticlimaxes analysis of well chosen supportive references	
Band 4 (22-28)	AO1	clear expression; clear use of critical vocabulary; accurate writing; clear argument	<ul style="list-style-type: none"> likely to clearly identify climaxes and/or anticlimaxes in three texts and develop points in a clear way; clear understanding of how climaxes/anticlimaxes are used textual support is likely to be relevant and appropriately chosen clear sense of where climaxes and/or anticlimaxes appear structurally and a clear understanding of the writers' crafting in relation to those climaxes/anticlimaxes clear discussion of meanings that arise from climaxes and/or anticlimaxes; explanation of potential meanings with a clear personal voice argument likely to be clear and consistent clear coverage of three texts in terms of explanation
	AO2	explanation of climaxes and/or anticlimaxes within narratives explanation of other narrative methods in relation to climaxes/anticlimaxes	
	AO3	explanation of climaxes and/or anticlimaxes in narratives work across the three texts explanation of the significance of those climaxes/anticlimaxes explanation of textual support	

	AO	Performance Descriptors	Typical answers might be characterised by the descriptors below
Band 3 (15-21)	AO1	generally clear expression; some understanding of critical vocabulary; generally accurate writing; relevant to task	<ul style="list-style-type: none"> likely to identify climaxes and/or anticlimaxes in each of the three texts and develop points in a fairly straight forward way; some understanding of how climaxes/anticlimaxes are used textual support is likely to be integrated and relevant but not always consistent some understanding of where climaxes and/or anticlimaxes appear structurally and some understanding of the writers' crafting in relation to those climaxes/anticlimaxes some discussion of meanings that arise from climaxes and/or anticlimaxes; some development of ideas about meanings; some evidence of a voice argument likely to be developing but may not be consistent some discussion of two or three texts; thinner coverage of the third perhaps
	AO2	some understanding of climaxes and/or anticlimaxes within narratives some understanding of other narrative methods in relation to climaxes/anticlimaxes	
	AO3	some understanding of how climaxes and/or anticlimaxes in narratives work across the three texts some understanding of the significance of those climaxes/anticlimaxes some understanding of how to use textual support	
Band 2 (8-14)	AO1	simple writing; some awareness of critical vocabulary; may be technical weaknesses; some relevance to task; some sense of argument	<ul style="list-style-type: none"> likely to identify three or more climaxes and/or anticlimaxes or produce some discussion of one or two; beginnings of an understanding of how climaxes/anticlimaxes are used textual support is likely but it may not be integrated or carefully chosen some sense of where climaxes and/or anticlimaxes appear structurally and some sense of the writers' crafting in relation to those climaxes/anticlimaxes beginnings of some discussion about meanings that might arise from climaxes and/or anticlimaxes; may be uneven beginnings of an argument but unlikely to be detailed; may be drifting some basic details included of two of the texts, perhaps less on the third
	AO2	some awareness of climaxes and/or anticlimaxes within narratives some awareness of other narrative methods in relation to climaxes/anticlimaxes some awareness of how climaxes and/or anticlimaxes in narrative work across the three texts	
	AO3	some awareness of the significance of those climaxes/anticlimaxes some awareness of how to use textual support	
Band 1 (1-7)	AO1	quality of writing hinders meaning; little relevance to task; little sense of argument	<ul style="list-style-type: none"> likely to identify one or two climaxes and/or anticlimaxes in one or two authored works; very little understanding of how climaxes/anticlimaxes are used likely to produce some writing about the texts, unlikely to be focused little sense of where climaxes and/or anticlimaxes appear structurally and little sense of the writers' crafting in relation to those climaxes/anticlimaxes little sense of any meaning arising from climaxes and/or anticlimaxes argument unlikely to be shaped thin coverage of any text
	AO2	very little grasp of any climaxes and/or anticlimaxes in narratives very little grasp of narrative methods in relation to climaxes/anticlimaxes	
	AO3	very little grasp of how climaxes and/or anticlimaxes work across the three texts very little grasp of the significance of those climaxes/anticlimaxes little textual support	
0 marks			<ul style="list-style-type: none"> nothing written or writing which has nothing to do with texts or task

3	8
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Write about the significance of the ways speech is used in the work of the **three** writers you have studied

The ways speech is used need to be clearly identified in relation to the over arching story.

Possible content:

- to create character (characterisation)
- to create tension
- to challenge others' viewpoints including first person narrators
- for humour
- for tragic purposes
- to dramatise the story being told
- use of naturalistic speech in modern texts
- use of heavily stylised speech in older texts
- representations of dialect
- use of reported and direct speech
- use of idioms
- use of or omissions of speech tags, verbs of saying, etc
- use of speech to indicate cultural background, age, etc.
- indications of tone
- use of taboo words
- to create contrast
- to advance the plot
- to explore key events, etc.

Candidates need to do more than just identify how speech is marked and used. Exploration of its significance is key to a strong answer.

	AO	Performance Descriptors	Typical answers might be characterised by the descriptors below
Band 6 (36-42)	AO1	sophisticated expression; excellent use of critical vocabulary; technically fluent and accurate writing; sophisticated shaped argument	<ul style="list-style-type: none"> likely to be perceptive in the evaluation of the ways speech is used; excellent understanding of what the speech might signify textual support is likely to be excellently selected and integrated integrated evaluation of the writers' crafting in relation to the ways speech is used evaluative discussion of meanings that arise from the ways speech is used; evaluation of potential meanings with a confident and assured voice argument likely to be very well structured and sustained excellent discussion of three texts in terms of depth of evaluation
	AO2	evaluation of the ways speech is used in relation to the stories evaluation of other narrative methods in relation to the ways speech is used	
	AO3	evaluation the ways speech is used across the three texts evaluation of the significance of the ways speech is used evaluation of well chosen supportive references	
Band 5 (29-35)	AO1	confident and assured expression; appropriate use of critical vocabulary; accurate and generally fluent writing; assured argument	<ul style="list-style-type: none"> likely to analyse the ways speech is used in a confident way; very good understanding of what the speech might signify textual support is likely to be very well chosen and wide ranging secure analysis of the writers' crafting in relation to the ways speech is used detailed discussion of meanings that arise from the ways speech is used; explanation of potential meanings with a confident personal voice argument likely to have a shape and purpose secure discussion of three texts in terms of depth of analysis
	AO2	analysis of the ways speech is used in relation to stories analysis of other narrative methods in relation to the ways speech is used	
	AO3	analysis of the ways speech is used across the three texts analysis of the significance of the ways speech is used analysis of well chosen supportive references	
Band 4 (22-28)	AO1	clear expression; clear use of critical vocabulary; accurate writing; clear argument	<ul style="list-style-type: none"> likely to clearly identify examples of the ways speech is used in three texts and develop points in a clear way; clear understanding of what the speech might signify textual support is likely to be relevant and appropriately chosen clear understanding of the writers' crafting in relation to the ways speech is used clear discussion of meanings that arise from the ways speech is used; explanation of potential meanings with a clear personal voice argument likely to be clear and consistent clear coverage of three texts in terms of explanation
	AO2	explanation of the ways speech is used in relation to the stories explanation of other narrative methods in relation the ways speech is used	
	AO3	explanation of the ways speech is used across the three texts explanation of the significance of the ways speech is used explanation of textual support	

	AO	Performance Descriptors	Typical answers might be characterised by the descriptors below
Band 3 (15-21)	AO1	generally clear expression; some understanding of critical vocabulary; generally accurate writing; relevant to task	<ul style="list-style-type: none"> likely to identify examples of the ways speech is used in each of the three texts and develop points in a fairly straight forward way; some understanding of what the choice of speech might signify textual support is likely to be integrated and relevant but not always consistent some understanding of the writers' crafting in relation to the ways speech is used some discussion of meanings that arise from the ways speech is used; some development of ideas about meanings; some evidence of a voice argument likely to be developing but may not be consistent some discussion of two or three texts; thinner coverage of the third perhaps
	AO2	some understanding of the ways speech is used in relation to stories some understanding of other narrative methods in relation to the ways speech is used	
	AO3	some understanding of the ways speech is used across the three texts some understanding of the significance of the ways speech is used some understanding of how to use textual support	
Band 2 (8-14)	AO1	simple writing; some awareness of critical vocabulary; may be technical weaknesses; some relevance to task; some sense of argument	<ul style="list-style-type: none"> likely to identify three or more examples of the ways speech is used or produce some discussion of one or two uses; beginnings of an understanding of what the type of speech might signify textual support is likely but it may not be integrated or carefully chosen some sense of where speech appears structurally and some sense of the writers' crafting in relation to the ways speech is used beginnings of some discussion about meanings that might arise from the ways speech is used; may be uneven beginnings of an argument but unlikely to be detailed; may be drifting some basic details included of two of the texts, perhaps less on the third
	AO2	some awareness of the ways speech is used in the stories some awareness of other narrative methods in relation to the ways speech is used	
	AO3	some awareness of the ways speech is used across the three texts some awareness of the significance of the ways speech is used some awareness of how to use textual support	
Band 1 (1-7)	AO1	quality of writing hinders meaning; little relevance to task; little sense of argument	<ul style="list-style-type: none"> likely to identify one or two examples of the ways speech is used in one or two authored works; very little understanding of what examples of speech might signify likely to produce some writing about the texts, unlikely to be focused little sense of the writers' crafting in relation to the ways speech is used little sense of any meaning arising from the ways speech is used argument unlikely to be shaped thin coverage of any text
	AO2	very little grasp of the ways speech is used in the stories very little grasp of narrative methods in relation to the ways speech is used	
	AO3	very little grasp of the ways speech is used across the three texts very little grasp of the significance of the ways speech is used little textual support	
0 marks			<ul style="list-style-type: none"> nothing written or writing which has nothing to do with texts or task